

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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HYPOSTYLE HALL, TEMPLE OF HIBIS, KHARGA. LOOKING WEST, DURING THE  
COURSE OF THE REMOVAL OF THE FALLEN BLOCKS

## THE EXHIBITION OF RUGS

THE special loan exhibition of early rugs will be opened on Tuesday, November 1st. This exhibition has been planned for the purpose of increasing the appreciation of rugs of the best period—the fifteenth, sixteenth, and seventeenth centuries—and showing their superiority in comparison with those of eighteenth and nineteenth century manufacture. None of these later products will be shown, that is, of the Bokhara, Ladig, Meles, Ghiordes or Kula looms, as they are already well known in this country, and

by many are valued too highly for the reason that they are thought to be of a much earlier date than they really are. Their inferiority in design and color is apparent to one who knows the infinite variety of pattern and the individuality of rugs of the earlier weaves. Last spring the exhibition of the Yerkes collection offered a splendid opportunity to study fine examples of the best periods. In that marvelous collection, which will probably never be equaled, the Persian animal rugs were an important feature. This class of rugs will therefore be represented in our exhibition by only a few characteristic

examples. Our plan aims at the illustration of the development of rug-weaving in all countries of the Near East which have been important in this art, rather than at the display of any one class of rugs alone. Consequently, the rug-weaving of Turkey and of India will be represented as well as that of Persia.

Turkish rugs will be represented in three groups, namely (1) rugs from Central Asia Minor and Armenia; (2) rugs from Western Asia Minor, and (3) rugs from Syria. A few rare examples of rugs made as early as the fourteenth and fifteenth centuries will lend unusual interest to this part of the exhibition.

Of special importance will be a group of Indian rugs of the sixteenth and seventeenth centuries, which it has not been possible until recently to differentiate from the Persian weaves by which they were so strongly influenced. Of these Indian rugs, a group hardly represented at all in the Yerkes collection, some of the finest examples will be shown.

The Kaiser Friedrich Museum of Berlin will lend to our exhibition a small rug from Asia Minor dating from the fourteenth century, which holds a highly important place in the history of Oriental rugs, being known in the literature of the subject as the oldest rug in existence.

The following private collectors, among others, will contribute: Benjamin Altman, Hon. W. A. Clark, Theodore M. Davis, of Newport, Dr. Denman W. Ross, of Cambridge, P. A. B. Widener, of Philadelphia, and C. F. Williams, of Norristown, Pa. About thirty or forty rugs will be shown, and an illustrated catalogue, with an historical introduction to the subject, will be prepared as a guide to the exhibition.

W. R. V.

#### THE EGYPTIAN EXPEDITION

**D**URING the past winter the Egyptian Expedition of the Museum has conducted the excavations at the Temple of Hibis in Kharga Oasis that were briefly outlined in the BULLETIN of last November.<sup>1</sup> The temple,

<sup>1</sup> BULLETIN, IV: 199.

it will be recalled, is one built chiefly in the reign of Darius the Great, about the beginning of the fifth century before Christ, and its clearing was undertaken by the expedition because of its importance as the only architectural monument of the period between the decay of the Theban Kingdom and the conquest of Alexander the Great which exists to-day in good preservation.

Prof. Gaston Maspero, Directeur Général du Service des Antiquités d'Égypte, assigned M. Emile Baraize, an engineer of the Service, to the task of consolidating and restoring the temple at the expense of the Egyptian Government while it was being cleared by the expedition. The latter owes its acknowledgments to Professor Maspero for making it possible to conduct the two pieces of work—the clearing and restoration of the temple—in coöperation, and especially to M. Baraize for his unfailing helpfulness, not only in the special task he was undertaking on behalf of the Service, but also in all of the other work connected with the excavations. The collating of previously published copies of the temple hieroglyphic inscriptions with the originals and the copying of inscriptions and scenes which have not been published heretofore or which have been brought to light during the past winter were started by N. de G. Davies of the expedition. In connection with and supplementing the Davies copies Friedrich Koch has begun a series of photographs which it is hoped to finish during the coming season, and which it is intended shall be a complete record of all the reliefs and inscriptions in the temple. The Greek decrees mentioned in the expedition's last report in the BULLETIN, as well as some new decrees, shorter inscriptions, and graffiti found this year, have been copied and are being prepared for publication by H. G. Evelyn-White, while the plans and architectural drawings are being done by William J. Jones, both of whom are members of the expedition.

The field work in the oasis began the first of December. As the temple is situated in the midst of the peasants' farms, the first step was to open negotiations with the landowners of the neighborhood, with a



FIG. 1. HYPOSTYLE HALL, LOOKING EAST, AFTER THE REMOVAL OF THE SAND, SHOWING FALLEN ROOF AND COLUMNS



FIG. 2. GENERAL VIEW OF THE EXCAVATIONS SOUTH OF THE TEMPLE, IN THE FOREGROUND, PART OF THE FOUNDATIONS OF PTOLEMAIC BUILDING

view to procuring a place where the earth and sand from the excavations could be dumped and obtaining the title to some of the land in private possession adjoining the ruins which it was desirable to dig. Eventually an arrangement was made by which the expedition was able to dump into a low salt-marsh at the foot of the temple hill, and in exchange for this filling and improvement of their lands, the owners gave up some of the land about the eastern gateways. These questions took up a great deal of time throughout the winter and their ultimate solution was almost entirely due to Mr. Baraize, but meanwhile, about the middle of December, a preliminary agreement had been arrived at, a light railway was installed similar to that which had been in use at Lisht, and excavations were begun at the portal of Darius and pushed westward. From the very beginning of the excavations, fallen blocks from the temple were found, buried to greater or less depths in the soil and drift-sand. First to be cleared was the portico of Nectanebo. Part of the screen-walls of the north and south sides had always remained visible above the surface, but in the course of the excavations practically all of the columns and cornice which had risen above these two sides were brought to light, lying just as they had fallen, each stone in relation to the next in such a way that a reconstruction of the elevation could be definitely made. As the work proceeded through the great eastern doorway of the temple, the fallen blocks were found in greater and greater numbers until, when inside the large hypostyle hall, the removal of the sand brought to light a mass of stones in great confusion, filling the hall to a depth of several meters above the pavement (figs. 6 and 1). These were the drums and capitals of six fallen columns and the architraves and roofing-slabs which had been supported by them. Most of the columns could be completely recovered, but the majority of the pieces from the roof were so broken that to restore them to their original positions was found to be impossible. In order to continue the clearing, all of them had to be removed, but as the greater part were ex-

tremely massive the process was slow and difficult (cf. p. 221).

At this time the force of workmen numbered nearly two hundred; and as it was impossible to employ so many in the hypostyle, the majority were transferred to the excavation of the exterior. Eventually, as the entire task of transporting the blocks in the hypostyle was undertaken by M. Baraize, all of the expedition's workmen were engaged in running spurs of the light railway around the north and south sides of the temple, and in clearing away the larger drifts of sand and débris collected there. In this way two side-openings were found into the offering-hall, by which the chambers in the back of the temple could be entered and cleared while the hypostyle was still blocked. The excavations on both sides of the temple were carried on by means of the railway down to the ancient surface level. To the north an area of over one thousand square meters was dug in this way to a depth of two or three meters, and sounding trenches were sunk below the surface to bed rock. On the west the work had to be stopped within ten meters of the temple wall; but on the south, where the cultivation did not approach the temple so closely, a much larger area covering about three thousand square meters, was cleared (fig. 2). The work at this point was extended early in February to a low mound rising on the edge of the cultivation where traces of buildings had been found on the surface. The greater part of the rest of the season was spent in exploring the network of mud-brick walls uncovered here. At the end of the work some modern structures were removed from among the eastern gateways, but no other attempt to excavate in the palm grove has yet been made. The work in the field was brought to a close the first of May.

The consolidation and restoration of the temple by M. Baraize was begun about the middle of January and continued to the end of the season. A great deal of this time was spent in replacing with new masonry the stones in the lower courses which had been eaten away by the moisture and salts in the soil in which they had been



FIG. 3. THE WEST END OF THE TEMPLE DURING THE COURSE OF EXCAVATION, SHOWING PARTIALLY DESTROYED WEST WALL



FIG. 4. THE WEST END OF THE TEMPLE AFTER EXCAVATION AND RESTORATION. IN FOREGROUND, THE PTOLEMAIC WALL



buried, in order to make the walls capable of sustaining their own weight after they were exposed. In the case of one partly fallen column in the hypostyle hall, this operation necessitated the taking down of the standing courses and the complete renewal of the foundations. In addition a great deal of the fallen structure recovered in the clearing was restored to its original positions. In the hypostyle two of the six fallen columns were set up again and some parts of the screen-wall and columns of the offering hall; a great many blocks of the fallen cornice from the exterior and some of the frieze at the top of the walls inside the temple were replaced; and the greater part of the west wall of the temple was rebuilt from the bottom courses to its original height, such of the blocks as were missing being replaced with new masonry (figs. 3 and 4). The restoration is to be continued next year in conjunction with the further excavation.

The clearing and rebuilding of the Temple of Hibis has disclosed new features in the plan and decoration, including some interesting reliefs which have been brought to light on walls heretofore buried. One shows the king, Darius, in a boat, picking papyrus flowers to offer to the god Min, and another, the god Sutekh, the popular deity of the oasis, slaying the Serpent of Evil (fig. 5). In the ruins of the portico of Nectanebo there was found, besides the complete columns from the north and south rows which are to be reërected, an isolated capital of elaborate papyrus-flower form in excellent preservation, with its coloring almost intact. It is probably

the capital of one of the four columns of the almost completely destroyed eastern façade, but although its position has been ascertained with a good deal of certainty, not enough of the column and substructure remains to replace it.

It has therefore been brought to the Metropolitan Museum of Art.

Additional knowledge of the history of the temple has been gained also by the excavations. A fragment was found of an offering bowl of dark blue schist, dedicated in the reign of Apries (B. c. 588-569), which had been apparently a piece of temple furniture and which therefore points to the existence of a temple on this site at least as early as the Saïte period. Of the existing temple two stages



FIG. 5. RELIEF FROM NORTHWEST CORNER OF HYPOSTYLE HALL—SUTEKH SLAYING THE SERPENT OF EVIL. REIGN OF DARIUS

of construction have been determined earlier than the reign of Nectanebo, and in Ptolemaic times additions and changes were made which have been unknown hitherto. An exterior stone wall surrounding all of the temple except the east façade and inclosing a narrow passageway like those at Kom Ombo and Edfu has been discovered and dated to the reign of Ptolemy II, Philadelphos (B. c. 285-247) from a fragment of the dedication inscription in Greek. Among the fallen blocks of this wall there have been found a great many pieces of relief of the reigns of Ptolemy III, Euergetes (B. c. 247-222) and of a later Ptolemy and his consort Cleopatra, but it is impossible to tell yet whether they come from decorations of the wall itself or from some other structures which may have existed near by (fig. 7). Indeed, the whole site seems to have flourished throughout the Ptolemaic period, as besides these structures and the inclosure wall and pylons on the east



FIG. 6. HYPOSTYLE HALL, VIEWED FROM THE TOP OF THE TEMPLE AFTER THE REMOVAL OF THE SAND,  
SHOWING FALLEN ROOF AND COLUMNS

already known, there were discovered on the south the foundations of a large Ptolemaic brick structure with a stone portico and near by were found coins, pottery, and small bronze ex-votos which had been originally in the temple. This prosperity continued at least to the first centuries of the Roman period, when a certain Hermias dedicated a new pavement and one Heraklios built piers in the hypostyle to support the then endangered roof.

But from the third or fourth century after Christ evident signs of decay are noticeable. The inclosure walls were broken in places and private houses encroached on the temple area. From these the excavations recovered coins, ostraka, a bronze lamp, and a good deal

of pottery. At the abandonment of the temple as a place of pagan worship the dwellings were built against the outside walls and among the columns of the hypostyle halls, and in the northeast corner there was erected a small Christian church. Fragments of glaze found in connection with this last occupation show that it continued until after the Arab conquest, archaeological evidence which it is possible to verify inscriptionally by several Coptic graffiti in the tombs of the Necropolis el-Baghat and on the rocks in the near-by mountain, Gebel-et-Têr. Among these latter is a prayer signed and dated in the eighth century after Christ by Severus, son of the Pagarch of Hibis.

H. E. WINLOCK.



FIG. 7. RELIEF OF THE PERIOD  
OF PTOLEMY EUERGETES





## THE CESNOLA COLLECTION OF CYPRIOTE ANTIQUITIES

### THIRD REPORT

#### NOTE

The Trustees of the Museum take pleasure in announcing that the work of examining, re-arranging and labelling the Cesnola Collection, upon which Professor John L. Myres and the members of the Classical Department have been engaged for over a year, is practically completed, and the collection in its new setting is now open to the public. In the following report Professor Myres gives a final account of the results of his studies and of the principles upon which his arrangement of the collection is based. The handbook of the collection, which he has also kindly consented to prepare for the Museum, is not yet quite ready for the press, but will be issued during the coming year.

**A**FTER unavoidable delays it is at last possible to report further on the results of recent study and re-classification.

The general plan of re-arrangement has been described in previous reports.<sup>1</sup> After full consideration of all available information as to the circumstances of discovery, it has seemed best to treat each object in the collection as an independent example of the art of Cyprus, and to base the new arrangement solely on considerations of workmanship and style. Thus arranged, the Collection constitutes a type series of the principal forms of pottery, sculpture, and other works of

<sup>1</sup>BULLETIN, IV: 95, 153.

Cypriote art and industry, which is certainly the largest of its kind, and in most departments also the most varied in the world. After careful examination, and the withdrawal of more than half of the former contents of the show-cases, there remain exhibited more than a thousand vases; nearly five hundred pieces of sculpture; about two hundred inscriptions; about two hundred other stone objects, such as vessels of alabaster, steatite, and serpentine; over five hundred bronzes; about four hundred terra-cotta statuettes; and more than a thousand pieces of jewelry, of which about nine hundred are in gold, and the remainder in silver, crystal, enamel, and other precious materials.

The jewelry is exhibited, as before, in the Gold Room of the Museum: but it has been re-classified in five principal groups assignable respectively to the Bronze Age (before 1000 B.C.), the Early Iron Age (1000-750 B.C.), the Graeco-Phoenician Age (750-500 B.C.), the Hellenic Age (500-300 B.C.), and the Hellenistic and Graeco-Roman Age (after 300 B.C.). About four hundred objects have been withdrawn from exhibition; these are almost all bracelets, rings and earrings of silver which had suffered irreparably from the salt, moist earth of Cypriote tombs. The collection of Jewelry will be re-numbered, and described fully, in the Guide to the Cesnola Collection, which is now in preparation.

The bronzes and terra cotta figures also

remain incorporated in the Museum's general collections. The bronzes include a few works of art of high quality; a large series of bowls, lamp stands, and other articles of furniture; and a number of small objects such as pins, brooches, and early knives, daggers, and spearheads, which are of considerable scientific interest. Their numbering is practically unchanged, and only a brief summary of them need be included in the new Guide.

The terra-cotta collection includes examples of every distinct fabric and style which has been recorded in Cyprus, and is exceptionally rich in the hand-modeled gayly-painted groups and single figures belonging to the Early Iron Age, whose quaint but vigorous pose and gestures throw much light on the daily life of that obscure period. This collection needs to be re-numbered, and will be described summarily in the Guide.

The inscriptions are still exhibited in the corridor immediately north of the Library, and their numerical order remains unchanged for the present. A few inscribed vases and other objects, however, which are of more importance for their fabric or style than for the inscriptions—usually the merest *graffiti*—which they bear, are incorporated in the collection to which each object would be assigned if uninscribed. Only a brief account of the inscriptions need be included in the Guide, for they are already being studied exhaustively by Dr. Richard Meister, and are to be published by him in a forthcoming volume of the *Corpus Inscriptionum Graecarum*.

There remain the small series illustrating minor arts of stone working, and the very large collections of pottery and sculpture. All these have been entirely re-arranged, and are installed in the rooms numbered 41 and 42—the Cesnola Room and its Annex—where the cases have been re-modeled, and in part rebuilt, to receive them.

#### THE CESNOLA ROOM AND ITS ANNEX

In the middle of these rooms seven center cases, designated by letters from A to G, contain the colossal Herakles, the famous Priest with the Dove, once known

as the Bearded Aphrodite, and ten other statues of life size or more, together with the two great sculptured sarcophagi, the principal early reliefs, and a few architectural fragments which deserve to be studied from all sides, while on either side of the larger sarcophagus are placed the two mummy-like sarcophagi.

Round both rooms, wall cases rising to the level of the windows are designated by Arabic numerals, and assigned as follows: Nos. 1-12 (on the West Wall) to the pottery of the Bronze Age; Nos. 13, 14 (at the south end of the West Wall) and Nos. 15-28 (on the South Wall) to the pottery of the Early Iron Age, and subsequent periods; Nos. 28-50 (on the East Wall) to a type series of the smaller statues ranging from examples of Oriental style (750-600 B.C.), characteristic of the early part of the Graeco-Phoenician Age, to the most debased workmanship of Graeco-Roman times. The remainder of the wall cases (Nos. 51-72 which furnish the Annex, Room 42), are assigned to the principal varieties of funerary monuments, decorated with lotos capitals, sphinxes, lions, or portrait groups.

Similar wall cases placed against the piers of the arcade between the principal Cesnola Room and the Annex, contain the small collections already mentioned, of minor objects in steatite (No. 74), alabaster (No. 75), and soft native limestone (No. 75), together with a type series (No. 76) of unpainted vases mainly of Graeco-Roman date, and of foreign styles.

Between the center cases and the wall cases, the floor of the principal room is occupied by seventeen floor cases, marked with Roman numerals. These contain larger objects, and a few special groups, all intended to be studied in connection with those which occupy the wall cases nearest to them. Thus, Floor Case I contains larger examples of the Bronze Age Pottery exhibited in Wall Cases 1-3, than these wall cases would hold; Floor Case II supplements Wall Case 8 in the same way; Floor Case III goes with Wall Case 12, and so on. Floor Cases I-IX are thus devoted to the pottery; Floor Cases XI-XVII to sculpture, and Floor Case X to a few large terra-cotta

heads, and other parts of large clay figures, mainly of early date. These large modeled heads, as will be readily understood, stand in intimate connection with the earlier schools of sculpture in stone, and are thus placed within easy reach of them.

#### THE SCULPTURES

It was noted in the First Report<sup>1</sup> that a large number of the sculptures had been covered with a thin wash of pulverized limestone, no doubt intended to protect their surface, and to reduce the disfigurement caused by weather stains and modern repairs; and the Second (Interim) Report<sup>2</sup> recorded the first results of a thorough cleansing of the sculptures selected for the type series. Before this cleansing was begun, or even projected, the Museum had already obtained from Charles Balliard, who had been intrusted by General di Cesnola with extensive repairs and restorations, a full statement of his recollections of this work, and of the state in which he found the sculptures when he first took them in hand. The subsequent removal of the limewash has confirmed the accuracy of Mr. Balliard's memory, and there is little doubt that the Museum is now in possession of all the material data for a history of the collection from the time of its acquisition by the Museum. The fortunate discovery in London of a series of photographs in the possession of the Hellenic Society makes it possible to trace even farther back the fortunes of some of the most important sculptures, for these photographs were clearly taken while the collection was still in Europe, and before the execution of some of the repairs above mentioned. Reduced copies of these photographs are added to the Museum's collection.

To clean the whole of the duplicates and the students' collection in the same way is a less important matter, which can be postponed for the present.

The closer study of the sculptures which is possible since the objects in the type series were cleaned, shows that many of the statues have undergone minor repairs;

that these repairs were made at more than one period; and that the great majority of them are such as it would be an obvious duty to undertake if the Collection were a new acquisition of the Museum. Many of the figures would indeed be more easily appreciated if they were treated further in the same way. On the other hand (as was only to be expected in a very large collection of objects, of unfamiliar types and styles) a few mistakes were made: none of them, however, affect any important specimen.

The re-discovery of many traces of ancient painting on the surface of these sculptures has been already announced in the Second (Interim) Report.<sup>3</sup> The most important examples of this are the well-known Priest with a Dove, a small statue of Herakles, a life-size bearded head of a Priest or Votary, and two funerary stelae with knotted sashes painted across their flat surface. The large painted sarcophagus is found to have been slightly retouched, but by far the greater part of its paint is ancient and in good condition.

The classification of the sculptures divides the whole series into seven periods and styles which follow:

I. The Oriental Style under mainly Assyrian influence, representing the art of Cyprus from its annexation by Assyria in 664 B.C., or approximately the period 700-650 B.C.

II. The Oriental Style under mainly Egyptian influence, representing the period of Egyptian predominance under the XXVI Dynasty, from 664 B.C. to 528 B.C.

III. The Archaic Cypriote Style corresponds approximately with the sixth century B.C. It begins within the period of Egyptian influence, and ends approximately with the Ionian Revolt of 500-494 B.C.

IV. The Mature Cypriote Style, under Greek influence, marks the period from the Persian Wars to the Athenian retreat from the Levant in 449 B.C. After 449 B.C., Cyprus slipped out of touch with the main course of Greek culture, and entered on a period of lonely stagnation which inevitably lapsed into decay.

<sup>1</sup> BULLETIN, IV: 95. <sup>2</sup> BULLETIN, IV: 153.

<sup>3</sup> BULLETIN, IV: 153.

V. The Decadent Cypriote Style, under later Greek influences, lasts from about 400 B.C. to about 350 B.C., and is followed by a period of isolation and provincialism like that of the century before. The art of Cyprus thus sinks gradually to be a mere local fashion of the current Hellenistic schools.

VI. The Hellenistic Style in Cyprus covers approximately the last three centuries B.C. Portraiture is attempted occasionally, but most of the types are weakly idealized in imitation of the current fashions in Antioch or Alexandria.

VII. The Graeco-Roman Style is a prolongation of the Hellenistic, after the Roman conquest of the island in 58 B.C. Some of its latest products show a remarkable affinity with the barbaric work of the Hellenized East, in Persia and Northern India.

Within these successive periods, different kinds of sculpture were popular at different times. In addition, therefore to the principal series, which is intended to illustrate the general characters and tendencies of each style, smaller groups have been constituted to represent special cults like those of Herakles, Zeus Ammon, and the Paphian Mother-Goddess; special votive offerings, such as chariot groups, banquet scenes, domestic animals, and parts of the human body; and special types of votary like the so-called Temple Boys.

A separate section in the Annex is reserved for sculptured tombstones and sarcophagi; and the inscribed stone objects, as reported already, retain for the present their old place in the corridor leading to the Museum Library.

#### THE VASES

The collection of vases has been very carefully examined, and entirely re-classified. Damaged and inferior specimens have been referred to the students' collection, and a few obvious repairs have been executed. There is, however, much detailed work which may still be done at leisure, to free the vases completely from incrustation and other disfigurements. Careful tests of selected examples showed

that the collection was almost wholly free from modern retouches; the surprising variations of tint and draughtsmanship, which have perplexed earlier critics, seem to be due to the ancient artists themselves, and to the materials with which they worked. While the sculptures in the collection have been derived mainly from a few rich sanctuaries, the vases are the spoil of a large number of tombs, in many ancient cemeteries. It has not, however, been possible to re-constitute any tomb-groups, or even to identify with certainty fabrics peculiar to a district, except when the results of later excavations are conclusive, as happens rarely, as to the origin of a well-defined variety. On the other hand, the principal fabrics of pottery, and the sequence of styles are now known for certain from other evidence, and as the Cesnola Collection includes examples of every important variety of Cypriote pottery of every period, it has seemed best to classify it strictly by periods and styles.

The classification of the vases begins, like the ceramic art itself, far earlier than that of the sculpture. It also ends earlier, because the Greek ideas and habits which dominated Cypriote civilization from the fourth century onward, favored a simpler tomb equipment than native custom had required, and also because they substituted no new style of decorative pottery for the native art which they destroyed. From the beginning of the seventh century, however, to the end of the fourth, the periods and styles of vase-painting run closely parallel with those of the sculpture. The whole ceramic series is as follows:

The Bronze Age. Before 1000 B.C. no upward limit can be fixed as yet.

Period I, about 3000-2000 B.C. Fabric I. Polished Red Ware.

Period II, about 2000-1500 B.C. II, Red and Black Slip Wares. III, White Painted Ware. IV, Black Ware with Red Paint.

Period III, about 1500-1000 B.C.

Fabric V, White Slip Ware. VI, Base Ring Ware. VII-X, Fabrics of Foreign Origin. XI, Mycenaean (Late Minoan) Vases, and XII, Native Imitations of these. It should be re-

membered that in the last phases of the Bronze Age culture, iron occurs as a rarity: these phases should therefore strictly speaking be regarded as transitional.

The Early Iron Age, about 1000-750 B.C. Fabrics XIII-XV, Cypriote Bucchero Wares. XVI, Painted White Ware. XVII, Painted Red Ware.

The Graeco-Phoenician Age about 750-500 B. C., corresponds with the period of Sculpture marked by the Oriental Style, and Archaic Cypriote Style. It is characterized by rich developments of Fabrics XVI-XVII (Painted White and Red Wares) to the exclusion of all earlier fabrics.

The Hellenic Age about 500-200 B.C., corresponds with the Mature and Decadent Cypriote styles of sculpture, and is therefore characterized by decadent and conventional forms everywhere.

It leads rapidly into

The Hellenistic and Graeco-Roman Ages, after 300 B.C., in which native styles

of painted pottery disappear almost wholly, and are replaced by common unpainted wares, foreign glazed fabrics, or, at best, coarse survivals of a few native late styles.

The vases have been selected so as to illustrate in a series of moderate size the largest possible variety of points in the history and technique of the potter's art; and they are arranged as far as possible in groups intended to throw into the strongest relief the successive influences and tendencies of Cypriote ceramics, and the series of development. In this grouping, it becomes unnecessary to label each individual specimen: the group label indicates sufficiently the information which it is desired to convey. In the new Guide this part of the Collection will be treated similarly in groups; individual vases will be described separately only when they themselves represent a group, or are of sufficient importance to be discussed as independent works of art.

JOHN L. MYRES.





## DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

## V. CONCLUSION

OF the objects purchased for the Department of Classical Art during the year 1909—all of which are now exhibited in Gallery 10 of the first floor—six marble sculptures still remain to be described. The

first of these is the fragmentary Portrait-statue of a Man (fig. 2), of life size, and of late Greek workmanship, dating probably from the second or third century B.C. He is seated in an easy posture, the right leg extended and the left drawn back so that the heel rests against the seat, which the sculptor left as a simple, square block, slightly concave on the front, not fashioning it into a chair as is the case with most Greek portrait-statues. Although the head and arms are missing, this is easily recognizable as a portrait, rather than the statue of a divinity, by the costume and by the proportions of the figure, which is lack-

ing in the fullness and roundness that the Greeks gave to their ideal figures, and is distinctly a study of an individual rather than an idealized type. The large himation or mantle, in which it is almost entirely enveloped, is arranged in a few sweeping, vigorous folds which give a fine sense of animation to the composition; and it is in the execution of these that

we see most clearly the free hand of a Greek sculptor as distinguished from the stilted, mechanical work of the Roman copyist. In its present condition the beauty of the workmanship is made the more apparent by the rich, creamy tone of the marble.

The action of the upper half of the figure is directed sharply toward the left; the right arm was evidently carried in the same direction, and the left arm was bent

sharply at the elbow.

The presence of several drill holes in the upper part of this arm indicates that some object was attached here, and it may therefore be that the statue was that of a poet, represented as playing upon a lyre, in somewhat the attitude of the so-called "Anakreon," formerly in the Villa Borghese and now in the Museum of Ny Carlsberg, Copenhagen. This, however, is a mere conjecture, and other restorations are possible.

Upon the front of the seat, near the left foot, is engraved the signature of the artist—*Ζεύξις ἐποίησεν* (Zeuxis made this). Of the sculptor Zeuxis nothing further is known, as his name appears

here for the first time; but it may be said that he is not to be identified with the famous painter of the same name, as the character of the inscription, as well as of the sculpture generally, shows that the sculptor lived at a much later period. The statue was found during excavations in the Villa Patrizi, Rome, in 1903, and its discovery was recorded in *Notizie degli*

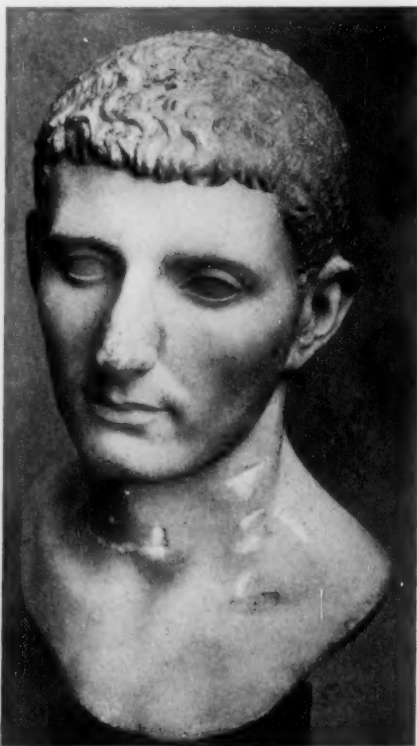


FIG. 1. PORTRAIT OF A YOUNG ROMAN, FIRST CENTURY A. D.

Scavi for 1904, p. 205. It was included in the Ferroni Sale, in April, 1909, Cat. No. 756.

The second marble may be described as an interesting portrait of a rather uninteresting personality, the life-size Bust

insistence on details, which makes the Roman sculptors of that period rank among the greatest artists in portraiture that the world has known. The Museum is fortunate in possessing so fine an example of their work in so excellent a



FIG. 2. GREEK PORTRAIT-STATUE. SECOND OR THIRD CENTURY, B. C.

of a Young Roman of the early Imperial epoch (fig. 1), dating probably from the first half of the first century A.D. Though the subject was evidently a man of no great force either of character or intellect, the sculptor was able to give his portrayal of him that intensely human quality, tempered by an avoidance of too great

state of preservation. With the exception of the scars upon the neck, the freshness of which suggests that they must have been made by the pick at the time of discovery, the bust is practically uninjured; and with the removal of the incrustation with which it was covered up to the time of its purchase, the surface now stands revealed with

exceptional brilliancy, so that nothing is lost of the delicate finish which the sculptor gave to his modeling.

Next in importance comes the charming fragment of a small figure of a nude Aphrodite (fig. 3, height  $16\frac{3}{4}$  in., 42.5 cm.). The type and pose may be seen in many collections of ancient marbles, in figures of various sizes, the number of which indicates that they were derived from some famous original, of which no record remains except these reproductions. Comparison of them shows that the goddess was probably represented as rising from the sea (Anadyomene), with both hands wringing the water from her hair, and our figure may be interpreted accordingly. Action of this kind gave a graceful movement to the body that was particularly attractive to the sculptors of the second half of the fourth century B.C., the period to which the original probably belonged; and though but a fragment, our figure shows admirably both the grace of the movement and the beautiful lines and proportions of the body through which it was expressed.

In contrast to this, the fourth piece (fig. 4) takes us again into the field of Roman portraiture. This is a Relief from a Tomb, representing two portrait-busts as standing side by side in a square niche or recess. Usually husband and wife are thus grouped in Roman sepulchral reliefs, but the great discrepancy of age between the

two, as well as a certain amount of family resemblance in the features, suggests that these are father and daughter. At all events he is an old man, with sunken mouth and cheeks and wrinkled brow, while she is a girl just on the verge of womanhood.

Though by no means a great work, and certainly not the product of a master, this relief is interesting for the evident sincerity of the attempt to make exact likenesses of the persons portrayed, which has been followed with naïve simplicity even to the extent of flattening out one ear of each against the background, in order that it might be seen entire. In spite of its shortcomings the workmanship shows considerable character, and the relief is an average example of the journeyman-sculptor's art of the first century A.D. Upon the background, between and above the two heads, are extensive remains of the coating of red paint with which it was originally covered.

Length 2 ft.  $4\frac{1}{4}$  in. (71.7 cm.); height 1 ft. 8 in. (50.8 cm.). The heads are somewhat less than life size. From the Ferroni Sale, April 1909, Cat. No. 187.

Of the last two numbers one is the vigorously modeled torso of the human part of a Centaur, about half life size, of red marble (*rosso antico*), evidently from a decorative figure of the Roman period; and the other a small portrait-head of a Roman general, laureate, with features

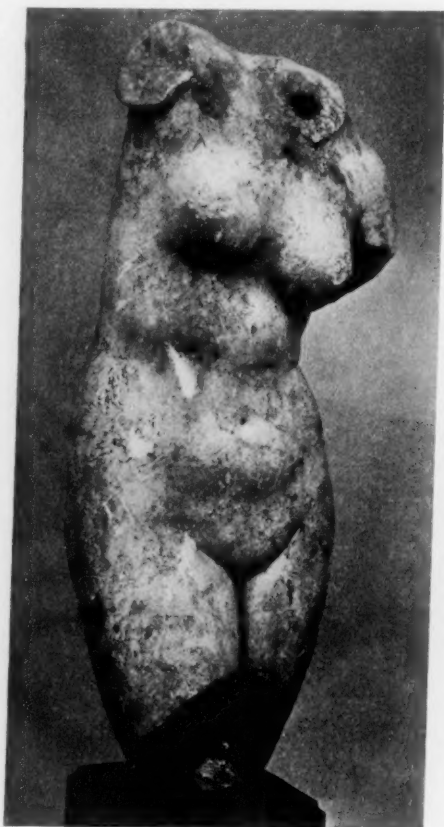


FIG. 3. SMALL TORSO OF APHRODITE  
FOURTH-CENTURY TYPE

somewhat resembling those of Augustus. Length of the face  $2\frac{1}{2}$  inches (6.3 cm.).

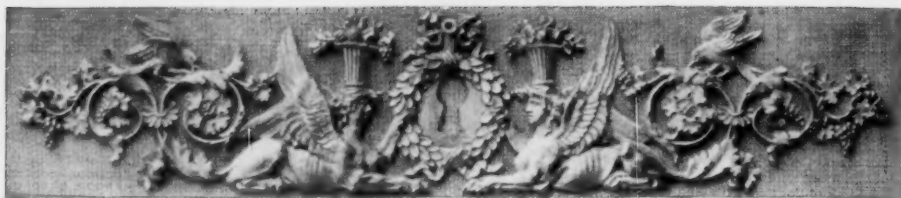
Altogether it may be said that the nine marbles purchased during the year have proved of great popular interest; and in conjunction with Mr. James Loeb's gift of the Greek head of a girl and Mr. Morgan's loan of the bronze Eros from Boscoreale, received during the same period, they have added materially to the im-

portance of our modest collection of Greek and Roman sculpture. From every point of view it is earnestly to be hoped that means and opportunities may enable us to continue to develop that collection upon a scale commensurate with the growth of other departments of the Museum, for no art is of greater value to modern life, and in no place are its lessons more needed than in New York.

E. R.



FIG. 4. PORTRAIT-RELIEF, ROMAN, FIRST CENTURY, A.D.



# ORMOLU IN THE HOENTSCHEL COLLECTION



**I**N many of the Persian and Indian arts, burnished gold has had an important place for a much longer time than it has had in the European crafts; in fact, the incentive to the use of gilding in manuscripts, leather book covers, boxes, etc., on porcelain, glass, metal work and even in early paintings may very well have been derived from the study of objects brought from the near Orient by the Venetian traders. Its application to leather book covers began, we know, in the sixteenth century as a direct result of such traffic, although the Scribes had used their secret processes in producing gilded initials and borders in their Psalters and Books of Hours long before that time.

The gilding of the baser metals began practically at the end of the seventeenth century in answer to the demand for such

ornamentation in connection with the furniture created by Boule, the versatile craftsman, who may be said to have invented the style that bears his name and to have initiated the styles of the period. From Henry Havard's *Dictionnaire de l'ameublement*, we learn that the first mention of gilded metal, or *or moulu* (gilded ground gold) occurs in the *Entrée solennelle de Henri II et Catherine de Medicis à Rouen* (1551), reading as follows:

"Trois des éléphantz portoient sur la bastine de grandz vases de bronze recouvertz d'or moulu, pour mieux monstrier (imiter) l'antique oerain de Corinthe."

There are several methods of gilding metals, but the one in general use in the eighteenth century, which, as we have said, was the heyday of this kind of work, was the one described under the expression *or moulu*. It consisted of applying an amalgam of powdered gold and mercury to the object and then heating it until the mercury became volatilized, when it was polished. This method, owing to the fumes arising from the quicksilver, was fraught with danger to the workmen, and so early claimed the attention of the Academy in an effort to overcome its evils.

As a glance at the products of this art would show, it was in its origin an outgrowth of the art of the goldsmith; indeed, until the fifteenth century the makers of ornaments of gilded metals were included in the guild of the *orfèvres*. When the company of gilders established its own rules and chose its patron saint is not, however, known; but it is certain, so Havard tells us, that they had their autonomy in the seventeenth century. At the end of the eighteenth century the community occupied two streets, the rue Dauphin and the





CLOCK ORNAMENTS OF ORMOLU

rue de la Verrerie, and numbered, in 1788, some sixty-one members. The masters of the craft are known by name and in some cases their work may be identified.

During the eighteenth century the *Doreur d'or moulu* produced the metal work

commodes, and other pieces of household furniture.

These small pieces of decoration reflect with astonishing vividness the many gradations and shades of styles that entered into that most decorative of epochs, the



WORKSHOP OF A GILDER OF METALS

which in great profusion entered into the embellishment of all kinds of *meubles* for the home as well as the church—crosses, candlesticks, basins, lamps, censers, cruetes, candelabra, clocks, snuffers, and the many different kinds of ornament, squares, panels, bands, consoles, scutcheons, and the leg ends used on bureaux, armoires,

French eighteenth century. A large collection, embracing many important pieces, was received by the Museum with the Hoentschel Collection, presented by Mr. J. Pierpont Morgan, in 1907, and a part of it has now been placed on exhibition. The illustrations which accompany this note show their general character.



## TEXTILES

A RECENT purchase of linen underwear, said to have belonged to a highborn dame of an ancient Italian family, is an interesting addition to the collection of embroideries and lace. Most examples of textiles in museum collections are but fragments, through the exigencies of space as well as of opportunity in collecting, therefore work in its original form is of the greater value.

The most important garment in this set of ours is a *camicia*, the richly embroidered sleeves of which were drawn through the sleeveless armholes of the outer robe of heavier stuff, cloth or brocade, the rolling collar finishing the open neck of the costume. The sleeves are embroidered in a vertical design of cherubs supporting a basket with dogs on either side, and scrolls in outline cover the rest of the material. The work is enriched with gold and silver and touches of crimson and blue. The collar would seem to be by another hand, and the small scallops finishing the edge are worked in the manner of the early *passemments* of metal, rather than with the later twists and plaits of bobbin lace.

These embroideries belong to the latter half of the sixteenth century, and the noble wearer could well have figured in such sumptuous supper scenes as those depicted by Paolo Veronese. Later she must have laid away this garment, to-

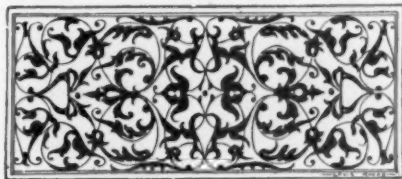
gether with other embroideries in color, when the demands of fashion obliged her to change both inner and outer attire to the style of the white linen works—drawn-work and cutwork—which followed, and which with *reticello*, were worked and worn by all classes throughout Europe.

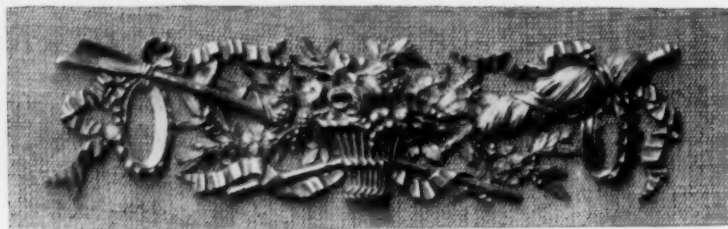
An Italian authority suggests that the smaller embroidered garments are underwear belonging to the statue of the Virgin. One of these is heavily worked in bullion stitch (*punto riccio*) with a charming effect of dull brown, silver and gold. A little machine still exists in Bologna for twisting the metal thread in spiral form, the needle passing through and fastening it to the linen. Narrow pointed bobbin laces in silver and in assorted colors complete these needle works.

Inventories of the fifteenth and sixteenth centuries give long lists of embroideries similar to these, as well as of stuffs and velvets. The description of the nuptials of Bianca Maria Sforza-Visconti (1472-1510), the bride of Maximilian I, called for as lengthy a document as the oft-quoted one of the Sforza-Visconti sisters (1493),<sup>1</sup> in which it is shown that ten thousand ducats were spent for dress and other ornaments, "not including money and jewels." In such princely marriage chests these embroideries which have now found their way into the Museum would have been welcome.

MARGARET TAYLOR JOHNSTON.

<sup>1</sup> Mrs. Bury-Palliser. *History of Lace*, London, 1902. p. 63.





## NOTES

**THE BUDGET EXHIBITION.**—Pursuant to a resolution of the Special Committee on Budgetary Publicity of the Board of Estimate and Apportionment, recommending a public presentation of the estimates of the moneys required by the several departments of the city government for 1911, The Metropolitan Museum has contributed, with the other institutions of similar character, a set of charts, maps, and photographs illustrating its growth and development.

The Exhibition will be held at 330 Broadway from October 3d to 28th.

**SUNDAY CLOSING HOUR.**—Visitors at the Museum on Sundays are reminded that the closing hour throughout the year is six o'clock.

**THE LIBRARY.**—The additions to the Library during the past month were eighty volumes divided as follows: by purchase seventy volumes, by gift ten volumes.

The names of the donors are H. M. Queen Alexandra, Chevalier Giulio Fradeletto, Mr. Marshall C. Lefferts, Messrs.

Nicholas, Mr. Hugo Reisinger and Mr. B. W. F. von Riemsdijk.

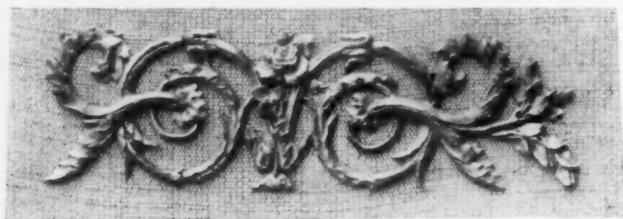
The attendance during the month was six hundred and eighteen.

The Librarian would be glad to receive, as gifts or as offers for sale, any works which treat of the lives of the early American painters and sculptors; and also a complete set of each of the following periodicals: *Brush and Pencil*, *Art Amateur*, and *Art Interchange*.

**SIR FRANCIS SEYMOUR HADEN.**—Through the death of Sir Francis Seymour Haden, the distinguished painter-etcher, the Museum has lost one of its Honorary Fellows, who had been associated with it since 1882.

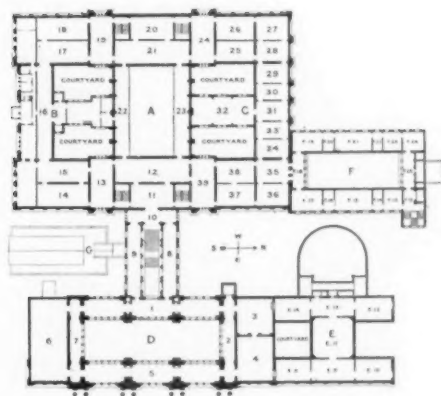
It was from Sir Seymour's collection of paintings that the Museum obtained for the Wolfe Collection in 1887 the *Whale Ship* by J. M. W. Turner, which he had bought from Volkins, who had it from Dr. Munro, of Navar, one of the artist's earliest patrons.

A fine collection of some of the rare early etchings of Haden, presented by Mr. William Loring Andrews in 1887, will be found in the Museum Library.





FLOOR I



FLOOR II



# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

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An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

THE BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M. to 6 P.M.) to 5:30 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

## THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be purchased at the entrances.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

## THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

## PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

## PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

## RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.